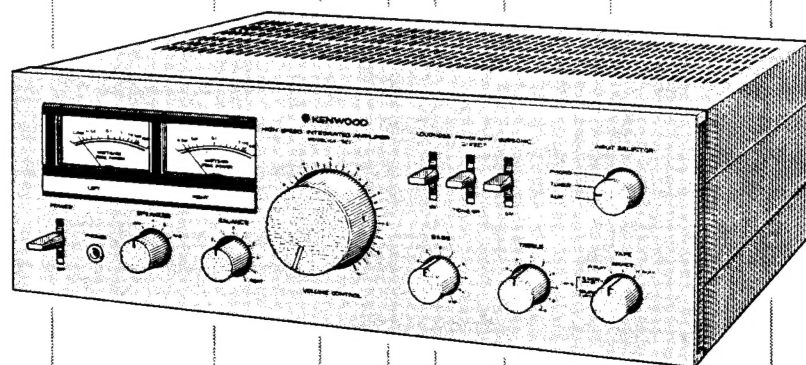


HIGH SPEED INTEGRATED AMPLIFIER

# KA-501

INSTRUCTION MANUAL



 **KENWOOD**

## INTRODUCTION

The purpose of this manual is to acquaint you with the operating features of your new amplifier. You will notice that in every detail of planning, engineering, styling, operating convenience, and adaptability, we have sought to anticipate your needs and desires.

We suggest that you read this manual carefully. Knowing how to set up your amplifier to the best advantage will enhance your listening pleasure right from the start. You will also become aware of the ease with which you can adjust your amplifier to meet your special requirements.

## FOR YOUR RECORDS

Record the serial number, found on the back of the unit, in the spaces designated on the warranty card, and in the space provided below. Refer to the model and serial numbers whenever you call upon your Kenwood dealer for information or service on this product.

Model KA-501 Serial number \_\_\_\_\_

## AFTER UNPACKING

After unpacking, we recommend you inspect and examine the unit for any possible shipping damage. If your unit is damaged or fails to operate, notify your dealer immediately. If your unit was shipped to you directly, notify the shipping company without delay. Only the consignee (the person or company receiving the unit) can file a claim against the carrier for shipping damage.

We recommend that you retain the original carton and packing materials to prevent any damage should you transport or ship your unit in the future.

## INSTALLATION PRECAUTIONS

- a) Avoid locations subject to direct sunlight.
- b) Avoid high or low temperature extremes.
- c) Keep the unit away from heat radiating sources.
- d) Choose a location that is relatively free of vibration or excessive dust.
- e) Make sure power is off before making any system connections.

## WARNING:

TO PREVENT FIRE OR SHOCK HAZARD, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE.

## IMPORTANT!

### U.S.A AND CANADA

Units shipped to the U.S.A. and Canada are designed for operation on 120 volts AC only. These units are not equipped with an AC Voltage Selector switch and the discussion of such a switch that follows should be disregarded.

### ALL OTHER COUNTRIES

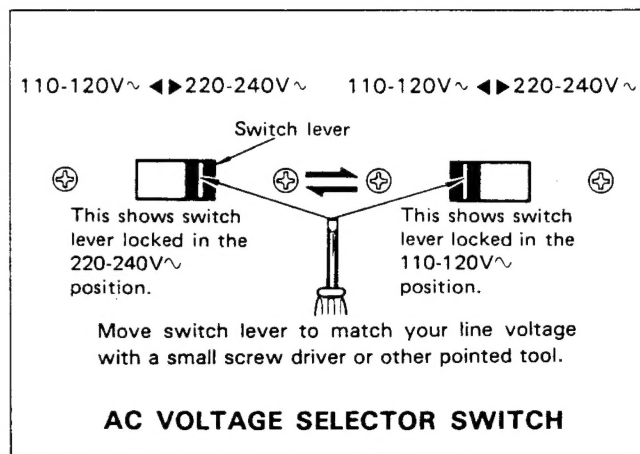
Units shipped to countries other than the U.S.A. and Canada are equipped with an AC Voltage Selector switch on the bottom plate. Refer to the following paragraph for the proper setting of this switch.

## AC VOLTAGE SELECTION

This unit operates on 110-120volts or 220-240volts AC. The AC Voltage Selector Switch on the bottom plate is set to the voltage that prevails in the area to which the unit is shipped. Before connecting the power cord to your AC outlet, make sure that the setting position of this switch matches your line voltage. If not, it must be set to your voltage in accordance with the following direction.

### Note:

Our warranty does not cover damage caused by excessive line voltage due to improper setting of the AC Voltage Selector Switch.



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## FEATURES

### 1. THE MEANING OF "HIGH SPEED"

In the continuing search for perfect sound, recent research has focused on a form of distortion that occurs when sound transients force the amplifier to deliver very large changes in voltage in less than a millionth of a second. To counter this cause of distortion, Kenwood engineers have incorporated a new high speed amplifier design. The result is an amplifier that can respond to a change in output from a very low value to near maximum (the specification called rise time) in 1 microseconds. The voltage rate-of-change, called slew rate, is an unprecedented 100 volts per microsecond in both the positive and negative directions. These values of rise time and slew rate represent an improvement factor of 4 to 10 over conventional amplifiers. The result is preservation of tonal quality through the most complex of musical crescendos.

### 2. HIGH PERFORMANCE PHONO EQUALIZER

A newly-designed equalizer employing all transistors achieves precision equalization to match RIAA record characteristics and moving-magnet cartridges. The equalizer achieves an outstanding 86 dB signal-to-noise ratio while distortion is reduced to the vanishing point.

### 3. PRECISION TONE CONTROLS

Recently-developed operational amplifier ICs used in a unity-gain negative-feedback RC system maintain low distortion and close control of tone contours at all tone control settings.

### 4. SPECIAL TAPE-THROUGH SYSTEM

For maximum convenience the tape switching circuits have been set up to provide normal tape operations using a pair of tape decks. The unique tape-through feature permits tape dubbing from one deck to the other without tying up the entire system. Tuner, phono or other sources can drive the speakers while tape dubbing is in progress.

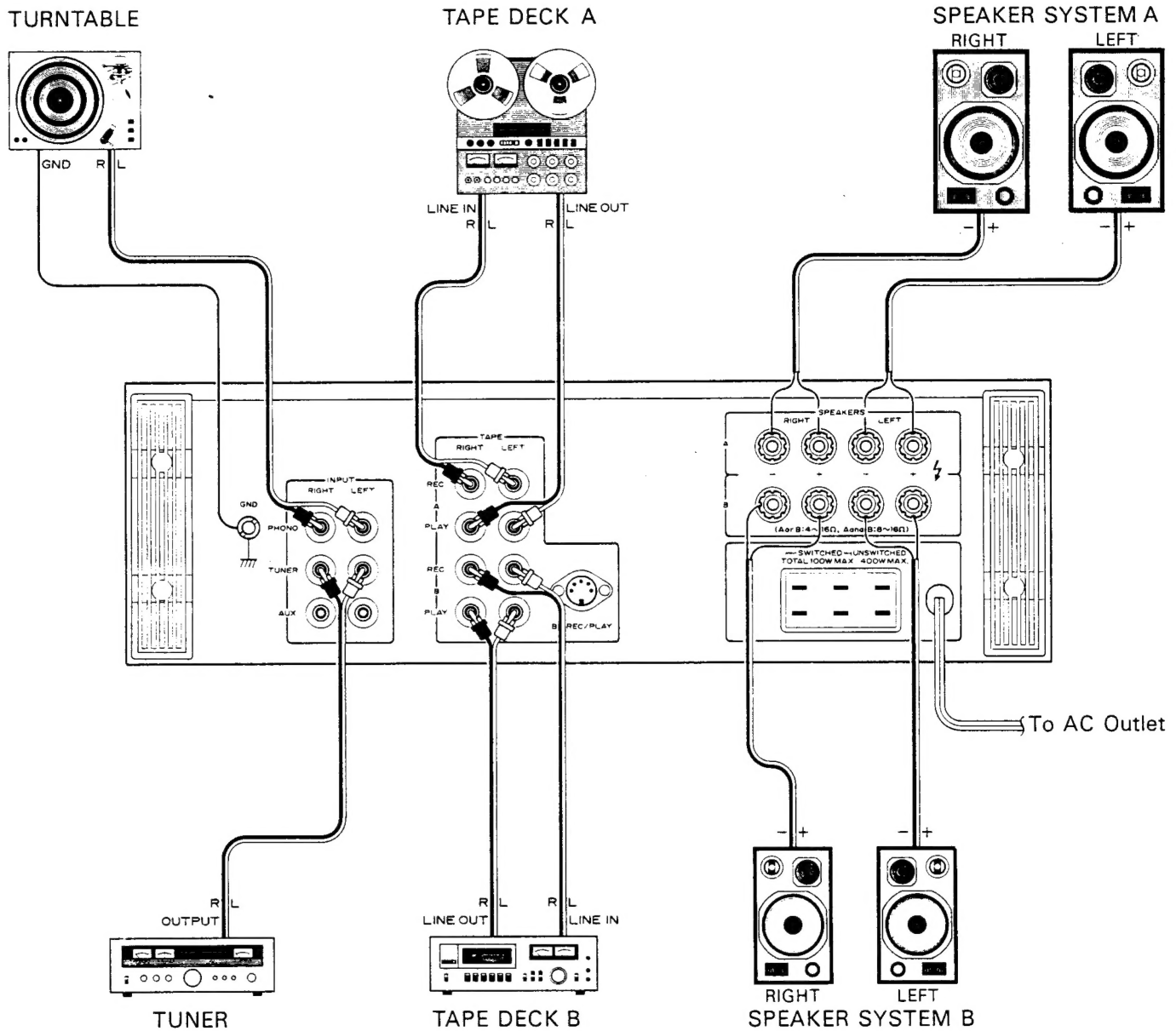
### 5. LARGE PEAK POWER METERS DISPLAY OUTPUT POWER

The meters show the effective power fed to your speakers at all times even during music peaks. Check balance at a glance, and know exactly what your speakers are handling. The large, illuminated meters employ special logarithmic processors to provide the wide range of .001 watts to 100 watts on a single scale.

### 6. DUAL SPEAKER OPERATION

The KA-501 will drive one or two pairs of speakers. Each pair can be selected for individual use or they can be driven simultaneously.

# SYSTEM CONNECTION DIAGRAM



## AC OUTLETS

The AC outlets on the rear panel of the unit may be used to supply power to other components in the system, such as a turntable, tape deck, etc. Never connect equipment whose power consumption exceeds the maximum value shown at each outlet.

1. **SWITCHED outlets:** These outlets supply power only when the KA-501 is turned on. Maximum total capacity (both outlets) is 100 watts.

2. **UNSWITCHED outlet:** This outlet provides power when the unit is plugged into an active AC wall outlet, regardless of the setting of the POWER switch. Its maximum capacity is 400 watts.

# SYSTEM CONNECTIONS

## SPEAKERS

If only one set of speakers is to be connected, make connections to the terminals marked **SPEAKERS A**, as shown on page 4. Connect the speakers to the **RIGHT** and **LEFT** terminals in accordance with the location selected for each speaker. To ensure correct speaker phasing, observe polarity marks; connect terminals marked **+** on the amplifier to similarly-marked speaker terminals. Do the same for amplifier and speaker terminals marked with a minus sign. Reversal of speaker leads will result in loss of bass tones and poor stereo separation.

If a second set of speakers is to be used make connections at the lower set of terminals, marked **B**.

When connecting the speaker leads to the speaker terminals, make sure that the bare wire strands at the ends of the speaker leads do not touch the adjacent terminal.

It is recommended that the tips of the speaker leads be soldered, or the strands of individual leads be twisted together to eliminate any possibility of short-circuits forming in the speaker connecting network.

### Note:

If a single pair of speakers is to be used, each speaker must be rated at 4 ohms or more.

When two pairs of speakers are connected (**A + B**) each speaker must be rated at 8 ohms or more.

## TURNTABLE

Your stereo turntable has two audio cables that are terminated with phono plugs. Plug the left channel plug into the **"LEFT"** and the right channel plug into the **"RIGHT"** **PHONO INPUT** jacks as shown on page 4.

If the turntable has a ground wire, connect it to the unit's **GND** terminal to avoid hum.

## TUNER

Use the **TUNER** terminals for connection to an **FM** stereo or **AM-FM** stereo tuner.

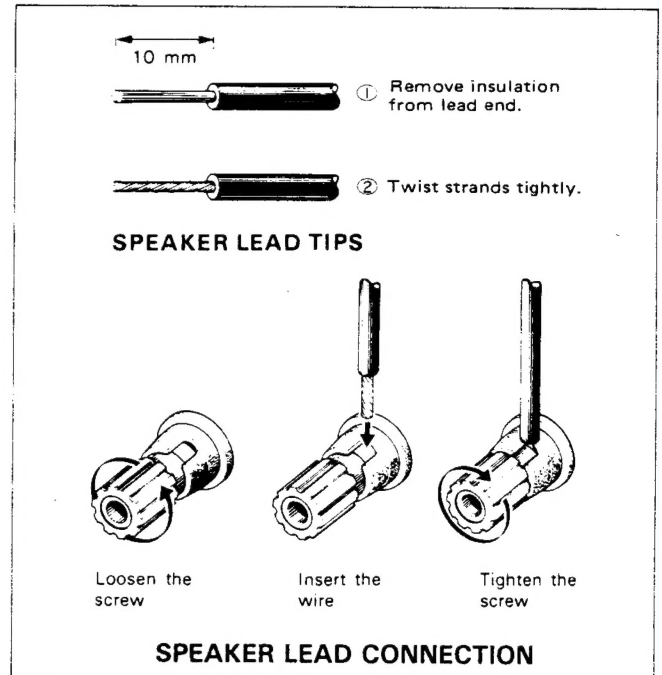
Connect the left channel of the tuner to the **"LEFT"** **TUNER INPUT** jack and the right channel of the tuner to the **"RIGHT"** **TUNER INPUT** jack.

## AUX JACKS

**INPUT AUX** jacks are used to connect other high-level signal sources, such as tuners, extra tape decks (equipped with preamps), TV or VTR sound outputs, mic preamps, etc.

## TAPE DECKS

If only one tape deck is to be connected to the



system it is recommended that it be connected to the jacks marked **TAPE A**.

Tape deck input and output cables are normally terminated with phono plugs.

### Playback

Plug the left and right output cables of the tape deck into the **"LEFT"** and **"RIGHT"** **TAPE A PLAY** jacks.

### Record

Plug the left and right input cables of the tape deck into the **"LEFT"** and **"RIGHT"** **TAPE A REC** jacks.

### DIN Connector

If your tape deck is equipped with a **DIN** connector, connect it to the **TAPE B REC/PLAY** connector with the **DIN** connecting cord. The **DIN** connection makes both input and output connections with a single cord, and the signal must be controlled with the **TAPE** switch on the front panel.

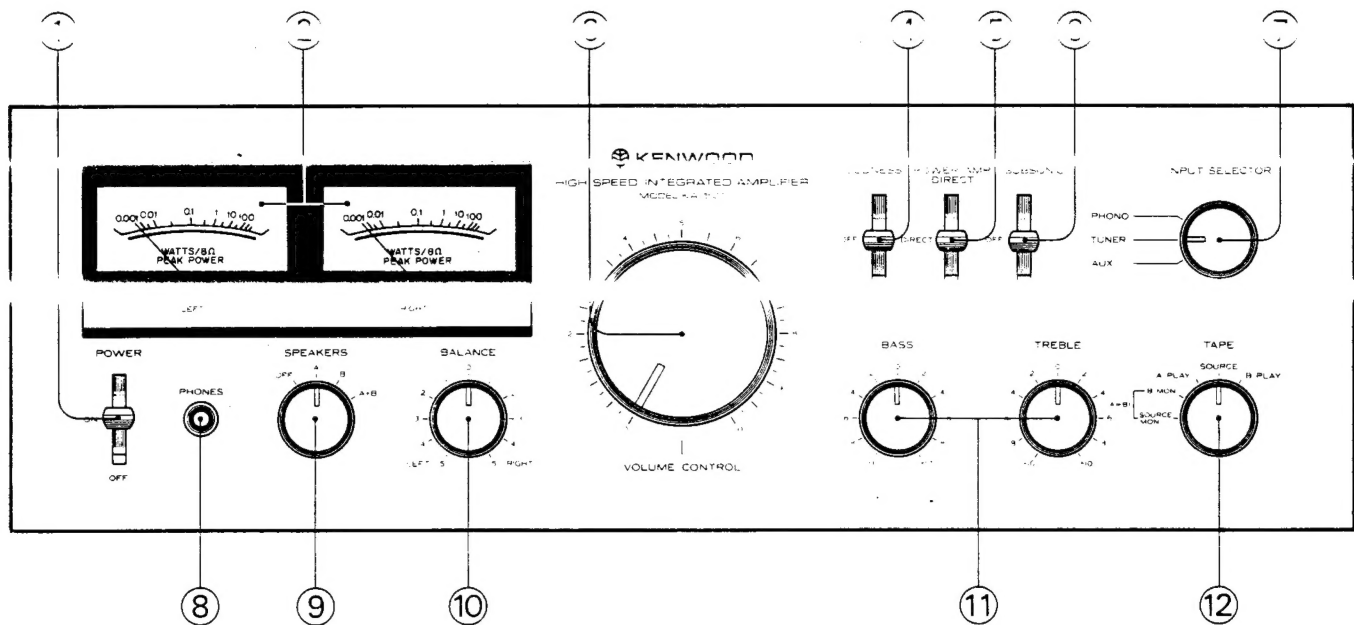
### Note

If connections are made with a **DIN** connecting cord, the **TAPE B PLAY** and **REC** jacks should not be used.

### Second Tape Deck

Plug the input and output cables from the second tape deck into the **REC** and **PLAY** jacks marked **TAPE B**.

# CONTROLS, INDICATORS AND CONNECTORS



## ① POWER switch

**ON** — Turns the amplifier on.

**OFF** — Turns the amplifier off.

## ② PEAK POWER meter

The PEAK POWER meters show the effective power being delivered to your speakers. Unlike conventional VU meters these power meters respond instantaneously to rapid changes in music level and follow andante and crescendo passages to provide a true indication of the effective power your speakers are handling at all times. A logarithmic compression circuit permits a wide range of readings, from 1 mW (.001 W) to 100 W without the need of range switching.

The meters are calibrated for an 8-ohm load. If 4-ohm speakers are used, multiply the reading by 2; for 16-ohm speakers, divide the reading by 2.

## ③ VOLUME control

This control adjusts left- and right-channel volume simultaneously. Set it for the desired listening level.

## ④ LOUDNESS switch

**ON** — Bass notes are boosted at low listening levels. This precisely offsets a characteristics of human hearing whereby we are less sensitive to bass notes at very low listening levels.

**OFF** — The low-level bass boost is removed and the VOLUME control provides flat response at all settings.

## ⑤ POWER AMP DIRECT switch

The position of this switch determines whether signals will pass through the tone control circuit or not.

**DIRECT** — At this position the signal bypasses the tone control circuit and directly enters the power amplifier to produce a perfectly flat response.

**TONE ON** — At this position the signal passes through the tone control circuit. Bass or treble tonal adjustments can then be controlled as desired.

## ⑥ SUBSONIC FILTER switch

Frequencies below 18 Hz are attenuated by 6 dB/octave. Although such subsonic frequencies are inaudible to the human ear, they can cause intermodulation distortions and even damage to the speakers. It is recommendable to set the lever ON at all times, even if no record rumble etc. are heard. OFF position is no attenuation of subsonic frequencies.

## ⑦ INPUT SELECTOR switch

Switch positions and functions are as follows:

**PHONO** — Selects the turntable connected to the PHONO input jacks on the rear panel.

**TUNER** — Selects the tuner connected to the TUNER input jacks on the rear panel.

**AUX** — Selects source connected to the AUX jacks.

# CONTROLS, INDICATORS AND CONNECTORS

## ⑧ PHONES jacks

Plug stereo headphones into this jack for private listening. The speakers are silenced when the **SPEAKERS** switch is set to OFF.

## ⑨ SPEAKERS switch

**OFF** — This position silences all speakers to permit private use of headphones.

**A** — Activates speakers connected to the **SPEAKERS A** terminals on the rear panel.

**B** — Activates speakers connected to the **SPEAKERS B** terminals on the rear panel.

**A + B** — Activates speakers connected to the **SPEAKERS A** and **B** terminals simultaneously.

## ⑩ BALANCE control

This control permits balancing of left and right channels when an imbalance exists from the sound source, or to correct acoustic imbalance due to room conditions. Turn it to the left from the zero position to boost the left channel; turn it to the right of zero to raise the level of the right channel.

## ⑪ TONE control

**BASS** — Turn clockwise to increase bass response, counterclockwise to lower bass response.

**TREBLE** — Turn clockwise to increase treble response, counterclockwise to reduce treble response.

Flat response is obtained when the two tone controls are set to their mid-range (zero) positions.

Bass and Treble controls do not function when the **POWER AMP DIRECT** switch is set to **DIRECT**.

## ⑫ TAPE switch

**PLAY:** \_\_\_\_\_

**SOURCE** — The signal applied to the record terminals of a tape deck is heard.

**A PLAY** — To monitor a recording in progress or to playback a tape from a tape deck connected to the **TAPE A** jacks.

**B PLAY** — To monitor a recording in progress or to playback a tape from a tape deck connected to the **TAPE B** jacks.

**DUBBING (A ▷ B):** \_\_\_\_\_

Facilitates the making of copies (dubs) of taped programs. Two tape decks are required, one to playback the tape, the other to record the copy.

**B MON** — During the dubbing operation from tape deck **A** to tape deck **B**, the output of tape deck **B** is monitored while the recording is in progress.

**SOURCE MON** — This setting permits other program source (tuner, phono, aux) to be heard while the **A-to-B** tape dubbing operation is in progress.



# OPERATING INSTRUCTIONS

Set controls and switches as follows:

## INITIAL SETUP

VOLUME ————— Fully counterclockwise (0)  
POWER AMP DIRECT ————— DIRECT  
BASS, TREBLE, BALANCE ————— Center (zero)  
LOUDNESS, SUBSONIC ————— OFF  
TAPE ————— SOURCE

Unplug headphones from the PHONES jack.  
Turn POWER ON.

## TUNER OPERATION

1. Set the INPUT SELECTOR switch to TUNER.
2. Operate the tuner as usual.

## VOLUME, TONE, BALANCE AND LOUDNESS

1. Turn up VOLUME to the desired listening level.
2. Set the POWER AMP DIRECT switch to TONE ON.
3. Adjust BASS and TREBLE to suit your taste.
4. If an imbalance occurs (the left or right channel appears louder than the other) due to source imbalance or room acoustics, adjust BALANCE to equalize the sound from both speakers.
5. If you customarily listen at low listening levels, set the LOUDNESS switch to ON. If not, set to OFF.

## TURNTABLE

1. Set the INPUT SELECTOR switch to PHONO.
2. Set the turntable in operation.
3. Adjust volume and tone controls for your preference.

## AUX

1. Set the INPUT SELECTOR switch to AUX.
2. Operate the component or accessory connected to the AUX jacks.
3. Adjust volume and tone for your preference.

## TAPE DECKS

### Tape Playback

1. Set the TAPE switch to A PLAY or B PLAY, to select output from tape decks connected to the TAPE A or B jacks (The setting of the INPUT SELECTOR switch affects speaker output only when the TAPE switch is set to SOURCE).
2. Operate the tape deck.
3. Adjust volume and tone for your preference.

### Monitoring

If tape deck is equipped with three heads, you can compare the sound quality of the recording in progress with that of the source material by switching the TAPE switch between SOURCE and A PLAY (or B PLAY) while the recording is being made.

### Recording (one tape deck)

1. Set the INPUT SELECTOR switch to the desired program source. Set the TAPE switch to SOURCE. To monitor the recording, set the TAPE switch to A PLAY or B PLAY depending on the set of jacks to which your tape deck is connected.
2. Set up your tape deck for recording and set recording levels with the controls on your tape deck. The volume control and tone controls on the amplifier do not affect the signal applied to the tape deck for recording purposes.
3. Adjust listening level and tone at the amplifier for your preference in monitoring the signal; these settings will not affect the recording.



# OPERATING INSTRUCTIONS

## Recording (two tape decks)

1. Set the INPUT SELECTOR switch to the desired program source.

3. Recordings can now be made on both tape decks simultaneously.

To monitor these recordings, use the TAPE switch as follows: Set it to "B PLAY" to monitor the recording being made in the tape deck connected to TAPE B jacks.

### Note:

In case of recording with two tape decks, a source signal can not be recorded in the tape deck connected to "TAPE B" jacks when the TAPE switch is set to "A PLAY". Therefore, be sure to set the TAPE switch to "SOURCE" or "B PLAY" only.

4. Recording levels should be set using the controls on the individual tape decks.

## Tape-to-Tape Dubbing

Tape recordings may be duplicated easily using tape deck A to play the prerecorded tape and tape deck B to record the copy. Set the TAPE switch as follows:

**B MON:** To record a copy on tape deck B from a tape played on tape deck A and monitor the recording in progress.

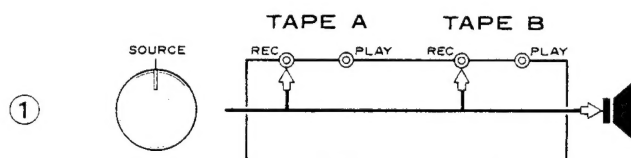
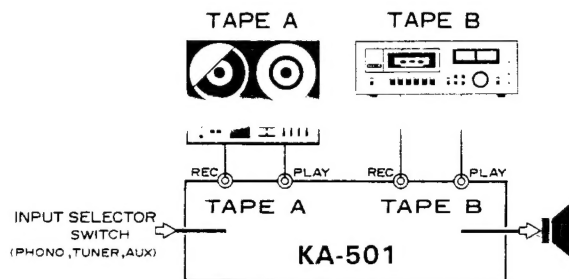
**SOURCE MON:** To record a copy on tape deck B from a tape played on tape deck A. This position permits listening to other program sources such as FM or phono during the dubbing operation.

### Note:

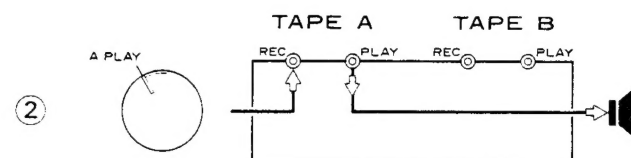
The setting of the INPUT SELECTOR switch does not affect this operation.

Adjust record levels on the deck that is making the copy using that decks operating controls.

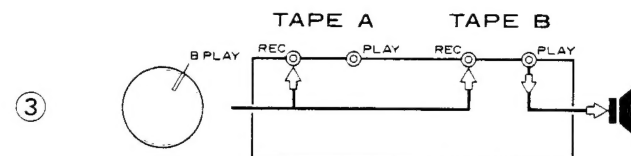
Start both decks (play and record) simultaneously.



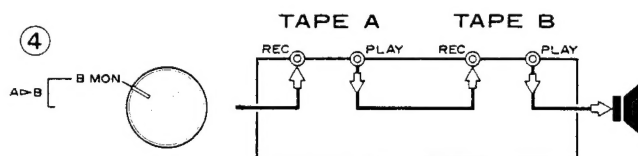
**Tape Recording :** The input signal selected by the INPUT SELECTOR switch is always present at a fixed level at the TAPE A and TAPE B REC jacks.



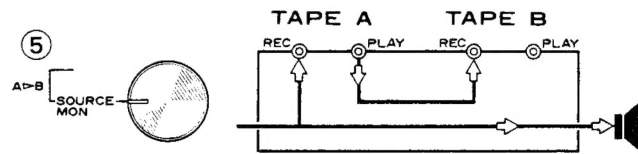
**Tape Playback :** Playback signal enters TAPE A PLAY jacks, and is heard from the speakers.



**Tape Playback :** Playback signal enters TAPE B PLAY jacks, and is heard from the speakers.



**Dubbing :** Playback signal from tape deck A enters via TAPE A PLAY jacks, passes through TAPE switch B MON, and is recorded by tape deck B.



**Dubbing :** Playback signal from tape deck A enters via TAPE A PLAY jacks, passes through TAPE switch SOURCE MON, and is recorded by tape deck B. In addition, this position makes it possible for a different signal source such as an FM broadcast or phono to be reproduced through the speakers.

# **SAFETY PRECAUTIONS**

## **CLEANING**

Do not use volatile solvents such as alcohol, paint thinner, gasoline, benzine, etc. to clean the cabinet. Use a silicone cloth or a clean dry cloth.

## **VENTILATION HOLES**

The case top is slotted to allow ventilation. Never block these holes with ornamental cloths, books or other objects. Make sure that metal objects such as hairpins or needles do not enter the unit through the ventilation holes. The result could be a serious malfunction or a possible shock hazard. Make sure that children do not insert foreign objects into the ventilation holes.

## **MODIFICATIONS AND SERVICE**

Each unit is shipped after it has been carefully adjusted and tested to provide optimum performance. The unit must not be modified internally. Unauthorized modifications will void the terms of the warranty. High voltages are used in some of the internal circuits. Therefore, do not remove the cabinet or touch internal parts. Refer all service to qualified service personnel.

## **POWER CORD**

Always insert or remove the power plug from the AC outlet by grasping the plug body. Never pull or stretch the cord. Take care that the cord is not subject to traffic or bent sharply around furniture. Keep heavy objects off the cord; never route it under rugs, and avoid the use of extra extension cords. Attention to these precautions will avoid fire or shock hazards.

## **SPEAKER-SYSTEM PROTECTION**

Your KA-501 is capable of supplying very high power to your speakers. To prevent speaker damage due to accidental surges, such as may be caused by inadvertently dropping the stylus onto a record, make it a habit to reduce volume before changing records, switching between program sources or turning power ON.

Check the power-handling ability of your speakers and make sure that the power supplied is within their limits. Excessive power can permanently damage your speakers.

## **ACOUSTIC FEEDBACK**

Occasionally a disturbing howling sound caused by acoustic feedback may be heard. This is generally caused by the relative positions of the turntable and speaker enclosures. The sound pressure radiated from the speaker surrounds and vibrates the turntable.

This vibration is picked up by the cartridge, sent to the unit as an electrical signal, and returned to the speaker. This again causes the speakers to radiate vibration which induces sympathetic vibrations in the turntable and cartridge. Sympathetic vibrations are reinforced with each repeating cycle and result in an undesirable sound called oscillation or "howling". To prevent it, keep your turntable away from your speakers. Also mounting your turntable on shock-absorbing pads may help.

# IN CASE OF DIFFICULTY

If your amplifier does not operate as expected, the cause may be some error in system connections or control settings. Consult the table below to see if the problem can be corrected. If trouble persists consult your Kenwood dealer or service representative.

AM, FM, PHONO or Tape Playback	CAUSE	REMEDY
No sound although AC is switched On. Power meter not illuminated.	Poor AC plug connection.	Check plug connection. Make sure AC outlet is active.
No sound from LEFT and RIGHT.	a) Speaker cords disconnected. b) STEREO switch set to OFF. c) Volume Control (fully CCW). d) TAPE switch set to A PLAY or B PLAY.	a) Check connections from amp. output to speakers. b) STEREO switch should be switched to OFF only when using stereo headphones. c) Set to appropriate volume level. d) Always set to SOURCE except when using tape decks.
Sound from one side only.	a) Poor speaker cord connections. b) BALANCE control set to one extreme.	a) Check amp. output and speaker connections. b) Adjust BALANCE control.
Difference in volume level between tuner and phono.	Difference in received signal and phono output levels.	May be normal. Adjust tuner output, if possible.
During Phono Playback Only	CAUSE	REMEDY
No sound from LEFT and RIGHT, or sound only from one side.	Turntable output cord disconnected.	See that turntable output cord is firmly plugged into amp. input.
Loud hum drowns out sound.	Poor turntable output cord plug-shell connections.	See that plugs are inserted fully so that outer shells make contact.
Sound audible but background hum occurs.	a) Turntable output cord picking up hum from AC cord. b) Turntable not grounded.	a) Keep turntable output cord away from AC cords. Choose cord paths which keep hum at a minimum. Reverse turntable AC plug connections. b) Connect ground wire to GND terminal.
Sound audible but continuous background buzz interferes.	TV signal picked up by turntable output cord. Frequently occurs near TV transmitting antenna.	Route turntable cord so that hum is minimized.
Howling noise occurs when volume is raised or bass response is increased.	Speaker vibrations induce feedback in Pickup.	Increase distance between turntable and speakers. Choose speaker locations carefully.

# SPECIFICATIONS

## Power output

**65 watts\* per channel minimum RMS, both channels driven, at 8 ohms from 20 Hz to 20,000 Hz with no more than 0.03% total harmonic distortion.**

Both Channels Driven ..... 70 + 70 watts 8 ohms at 1,000 Hz  
83 + 83 watts 4 ohms at 1,000 Hz

## Total Harmonic Distortion (20 Hz to 20,000 Hz)

AUX input to SPEAKER output ..... 0.03% at rated power into 8 ohms  
0.03% at 1/2 rated power into 8 ohms

PHONO input to SPEAKER output ..... 0.05% at rated power with VOLUME - 20 dB

Intermodulation Distortion ..... 0.006% at rated power into 8 ohms  
(60 Hz : 7 kHz = 4 : 1)

Damping Factor ..... 60, 20 Hz ~ 20,000 Hz into 8 ohms

## Transient Response

Rise Time ..... 1.0  $\mu$ s

Slew Rate .....  $\pm 100$  V/ $\mu$ s

Power Bandwidth ..... 5 Hz to 40,000 Hz at 0.03% T.H.D.

Frequency Response ..... 2 Hz to 300 kHz, +0 dB, -3 dB

Speaker Impedance ..... Accept 4 ohms to 16 ohms

## Input Sensitivity/Impedance

Phono ..... 2.5 mV/50 kohms

Tuner, AUX, Tape A, B ..... 150 mV/50 kohms

## Signal to Noise Ratio (IHF. A)

Phono ..... 86 dB for 2.5 mV input  
92 dB for 5.0 mV input  
98 dB for 10 mV input

Tuner, AUX, Tape A, B ..... 105 dB for 150 mV input

Maximum Input Level for Phono ..... 240 mV (RMS), T.H.D. 0.02% at 1,000 Hz

## Output Level/Impedance

Tape REC (Pin) ..... 200 mV/120 ohms

(DIN) ..... 30 mV/80 kohms

Frequency Response for Phono ..... RIAA standard curve  $\pm 0.3$  dB  
(20 Hz to 20,000 Hz)

## Tone Control

Bass .....  $\pm 10$  dB at 100 Hz

Treble .....  $\pm 10$  dB at 10,000 Hz

Subsonic Filter ..... 18 Hz, 6 dB/oct.

Loudness Control ..... +8 dB at 100 Hz (at -30 dB VOLUME Level)

## GENERAL

Power Consumption ..... 3.5 A (UL and CSA)  
430 W (IEC)  
270 W (8 ohms at rated power)  
25 W (Non signal)

A.C. Outlet ..... Switched 2, Unswitched 1

Dimensions ..... W 440 mm (17-10/32")

H 153 mm (6-6/32")

D 407 mm (16-6/32")

Weight (Net) ..... 10.7 kg (23.6 lbs)

\* Measured pursuant to Federal Trade Commission's Trade Regulation rule on Power Output Claims for Amplifier in U.S.A.

Note: Kenwood follows a policy of continuous advancements in developments. For this reason specifications may be changed without notice.



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